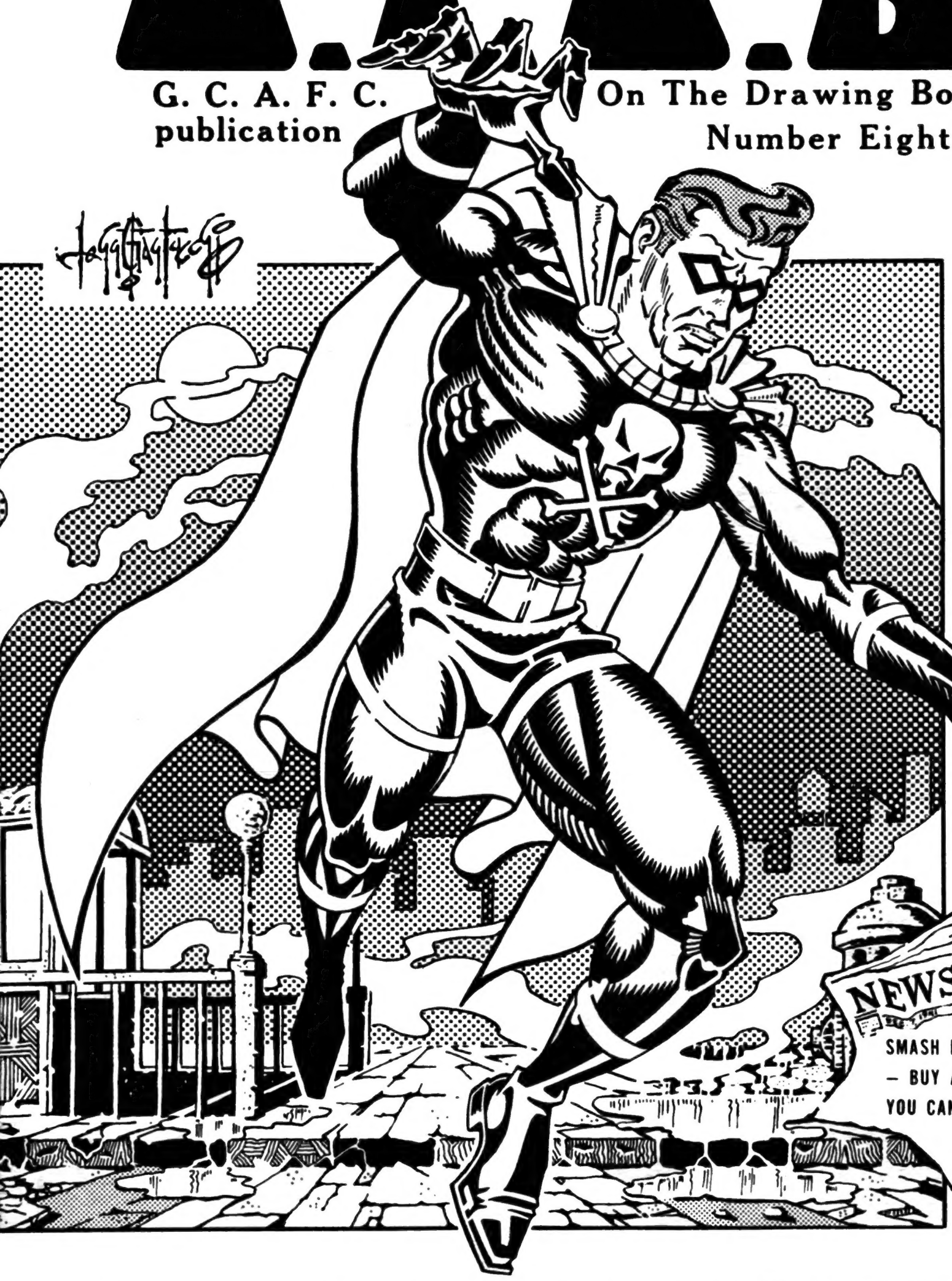
official newsletter of the A. C. A. F. C.

A.T.A.B.

G. C. A. F. C. publication

On The Drawing Board
Number Eighteen



AMERICA'S FIGHTING NEMESIS OF CRIME THE BLACK TERROR

under the arch

Robert Schoenfeld

Things have changed.

Contrary to the cover logo, this is not On The Drawing Board. I wish it were.

Mark Hanerfeld is now the publisher of OTDB. He intends to honor all the original subscriptions so, in reality, no one is out any money. Mark, being the one who gathers the news, is in an obvious position to get that news into print faster than I would be.

Because it is Mark's aim to get the news to you as fast as possible, his OTDB will contain only the news where this magazine will contain the primary backup features of OTDB. We have decided to use, as the name of this magazine, The Comic Reader which makes this TCR #66.

While the news was obviously the major attraction of past issues, I'm sure most will agree that we've managed to come up 10 interesting pages of material here even without the usuual newscolumn. TCR will continue to carry what news we do feel worthy of inclusion and, as in this issue, it will probably take on more the role of a review than a news item. That is OTDB's department. We will continue to run John McGeehan's fine column which has proved to be a very popular feature among our readers. We will also run any short articles/reviews that we feel worthwhile and we have another fine column for this issue by Larry Brody. In addition to these features, we'd like to have some interesting letters of comment to print on anything of topical interest to fans. Comment, if you like, on Larry Brody's column...or even my news/reviews.

The cost of TCR is 25¢ per issue. Please do not order more than four issues at a time. To have your copies sent flat, add 10¢ per issue. No copies can be sent by air mail with the exception of overseas copies which are 50¢ each.

TCR is also open to advertising from fanzine editors only (convention ads will also be acceptable). No ready sheets can be accepted, but the cost for a camera-ready ad is: ¼pg: $3.00; ½pg: $5.00; 1pg: $10.00. For exact dimensions and information on how to prepare your ad, send an SAE.

Response to last issue would indicate that not only do the majority of fans consider the Academy NO loss to fandom, but felt that Mark and I have done fandom a service by getting rid of it. Be that as it may, there have been a few fans who have questioned our authority to make this decision for the entire membership. Let me give further explanation...
Dave Kaler is gone...probably for good.
And, as I tried to explain last issue, with him has gone over $700 of our money. In other words, we have been robbed. Evidentally I failed to make that point clear last issue, but had Kaler turned the treasury over to Mark or myself, there would have been no need for subscriptions to be voided. Evidentally Kaler felt that it was time he was repaid for the money he paid out of his own pocket and decided to help himself! He has given slight indication of paying this money back but I, personally, doubt if he will.

Fans who have been unable to find fault with the Academy should take note that this incident clearly points out the deficiencies I mentioned last issue as having been inbred from the outset of the organization. Things were so poorly constructed that it was

Fans who have been unable to find fault with the Academy should take note that this incident clearly points out one of the dificiencies I mentioned last issue as having been inbred from the outset of the organization. Things were so poorly organized in the very beginning as to make it nice and convenient for anyone to run off with the money with no legal means of preventing it. Such faults in the Academy cannot be overlooked as they will always prevent such an organization from realizing its potential.

Furthermore, when Kaler realized he would be unable to continue, he placed full authority on Mark's shoulders. With that authority and such authority as I possessed as publisher of OTDB we felt we had the right to make the decision to disband the Academy.

Prior to Mark's decision to publish OTDB on his own honoring the original subscribers, I was doing my best to fill requests for back issues. Requests were heavy and supplies did not last long. Note that one had to have had a subscription to be elgible for the back issues. Requests were filled as they came in, so if you were left out, we're sorry. My intent at the time was simply to try to ease the pain for fans who had only recently subscribed.

I mentioned last issue that plans were underfoot to replace the Academy. Enthusiasm for this project has been high. But in the meantime a group of fans has sprung up in the New York area who, while not following the sort of paths the Academy did, is worth watching. The name of the group is The Society for Comic Art Research and Preservation, Inc.--or, SCARP. The group, led by Phil Seuling, has set as its purpose: "to promote comic art, preserve it, add to its already large audience, and--specifically--to hold conventions exhibitions, symposiums and (eventually) to establish a perminant museum for the housing and public display of comic art." This is not quite the basis of an organization which I had in mind, but this group has already made fine strides towards fulfilling its goals and I'm for giving them time to develop. They have already established a convention for July 4-7 this summer with a most impressive lineup of professional guests. I myself hope to attend and I know of at least three other St. Louis fans making similar plans. We would like to urge all of our readers to attend...just send $4 to Bill Parente, 15-D Arcadia Rd; Hackensack, NJ. Further information can be gotten, I'm sure, by writing to Phil Seuling at 2883 W. 12th St; Brooklyn, NY. 11224.

This is THE COMIC READER #66. Published as often as possible by the Gateway Comic Art Collectors. Edited by Robert Schoenfeld, 9516 Minerva Ave., St. Louis, Mo. 63114.
Cost per issue of TCR is 25¢ (35¢ mailed flat). A four issue subscription costs $1.00 ($1.40 mailed flat). No issues will be sent by air mail with the exception of Canadian, Mexican and overseas copies. The cost of air mailing to overseas readers is 50¢ per issue. Air mail issues to Canada or Mexico cost 5¢ per issue extra.

Back issues of OTDB #7, 11, 12, 16, 17 are available for 25¢ each. Also available are TCR 42 & 46 at 50¢ ea.

Contributions of art or articles will always be considered. If they are not acceptable, contributions will be returned. Material accepted for publication cannot be returned unless arrangements are made in advance.

WHAT'S NEWS

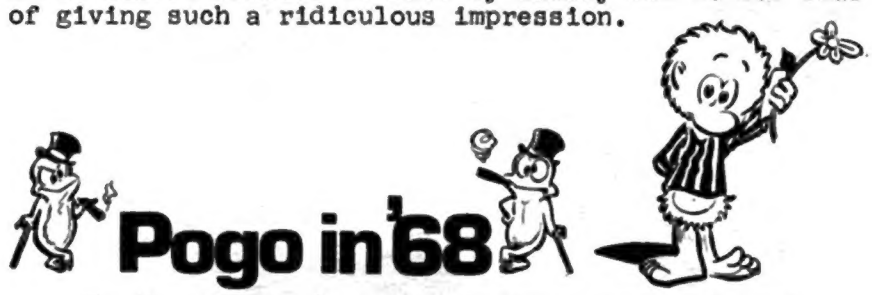
FLASH GORDON

At long last the much-talked-about Nostalgia Press Flash Gordon reprint is out! And a beautiful volume it is! Part of the beauty of this book lies in the fact that it is printed in an 11½ x 14 inch size that features the original panels unreduced! The book contains strips from November 6th 1938 through June 29th 1941. This includes the Tyrants of Mongo, the Ice Queen and Powermen sequences. There is also a full-color insert of the first FG page...though the greater part of the book is in black and white. What makes this volume doubly exciting is that it has been printed from actual proof-sheets (black & white) and some original art so that all the work in the book is just as Raymond drew it, before he colored the pages for Sunday papers. As Raymondphiles know, all shading in the FG strip was done by line...however, the Benday dot tones used in the Nostalgia edition were added by the engraver (mechanically) to darken the color used in that area. None of the originals, of course, had these tones, but they add to the effect in place of the actual colors employed.

Much to th enjoyment of many fans who, like myself, were anticipating a volume composed of the reworked art printed in foreign editions, American fans now have a lasting memorial to the genius of Alex Raymond. Every fan will want to own a copy of this magnificent book and I heartily urge you to take advantage of the advertisment found in this issue.

I received a most interesting paper-bound book a few weeks ago called "Svisch! Pow! Sock!" The author appears to be Sture Hegerfors and the book seems to have been sent as the complimentary gift of the publisher. This is a Swedish publication--and my knowledge of the Sweedish language would pass unnoticed through the eye of a needle, but I felt this book was worth noting for the benefit of any bilingual fans in the audience. This book has been published in a digest size not unlike TV Guide. The cover consists of a reprint of the Mad Magazine parody some years ago featuring the comic strip charachters' cocktail party. The book seems to cover everything from the Yellow Kid to Phoebe Zeit Geist. One thing I have been able to discern in looking over the illustrations used is that there seems to be an accent upon the political usage of various comic strip characters. It even goes into the animation end of comic art. If you're interested, try Bokforlaget Corona AB, Box 74, Lund 1, Swenden.

If most fans are like myself, they took special care to give up the Smothers Brothers show for one weekend to view the special NCS "Fabulous Funnies" TV show. And if most fans are like myself, they'd of been much happier watching the Smothers Brothers. Picture if you will a combination of Carl Reiner (the cat who does those putrid Chevrolet "hugger" commercials) and the Serendipity Singers with tiny bits of comic lore thrown in for the purists. Arrggh. The show had almost nothing of value to even the most elementary of fans. The most engrossing feature in the entire hour was the view of several cartoonists at work on their strips. But that was only a very small percentage of the show and the remainder consisted of the SSingers doing the "Jubilation T. Cornpone" song from the Li'l Abner musican and Reiner making a general ass out of himself. I was almost ashamed to have my family see it for fear of giving such a ridiculous impression.



In the way of fan news, we have received word that Larry Herndon has sold a story to James Warren for a future issue of Creepy or Eerie. Our congratulations to Larry!

Larry Brody, whose work appears in this magazine and in Gosh Wow! has sold a story to the Magazine of Fantasy & Science Fiction. It will appear in the April issue of that magazine. And the irony of it is that this is a story I rejected for Gosh Wow! (though not for its lack of quality by any means...it just happens that sf is a bit out of our line.) Pick it up.

Through the Burroughs Bibliophiles I have learned of a forthcoming magazine based on and entitled FRAZETTA. According to the advertisment, each issue of the magazine will feature all new artwork by Frank Frazetta. The mag is to be printed on high-quality enamel paper, 8½ x 11, and is to come out quarterly. The first issue is due for release in March (though my copy has yet to arrive as we go to press). Cost is $2 per issue or three issues for $5.00. I include this information here not as an ad, but as a service to any fans who, like myself, enjoy the work of this fine artist.

Ed Aprill, a fan well-known for his excellent reprint volumes of such great strips as Buck Rogers, The Spirit and Frazetta's Johnny Comet has produced the first issue of a magazine he calls THE CARTOONIST SHOWCASE. This first issue contains reprints 32 segments each of the English comic strip Modesty Blaise and the James Bond "Goldfinger" episode. The book is 16 pages long--13 x 17 inch pages--and is printed on a high-quality paper. The cost of this volume is $2 and while this may seem a bit high, the cost is guaranteed to go down on future issues if enough fans purchase the first issue. This is an investment well worth making to the serious collector.

LAST MINUTE NOTES...

Bob Latona has asked me to announce that his zine, VANGARD has been delayed. But it will appear before long and I, personally, recomend it. $1.00 to Bob at A114-a/G South, SUNY, Stony Brook, Long Island, NY. 11790. It will be worth it.

Bill Schelly has moved. His new address is... 2211 Carol Drive, Lewiston, Idaho. 83501.

Ken Keller has moved, too. Does anybody know to where?

Don't miss Marvel Super Heroes #18, Ladies and Gentlemen...bound to be a collector's item with a brilliant letter from your unabashed ed.

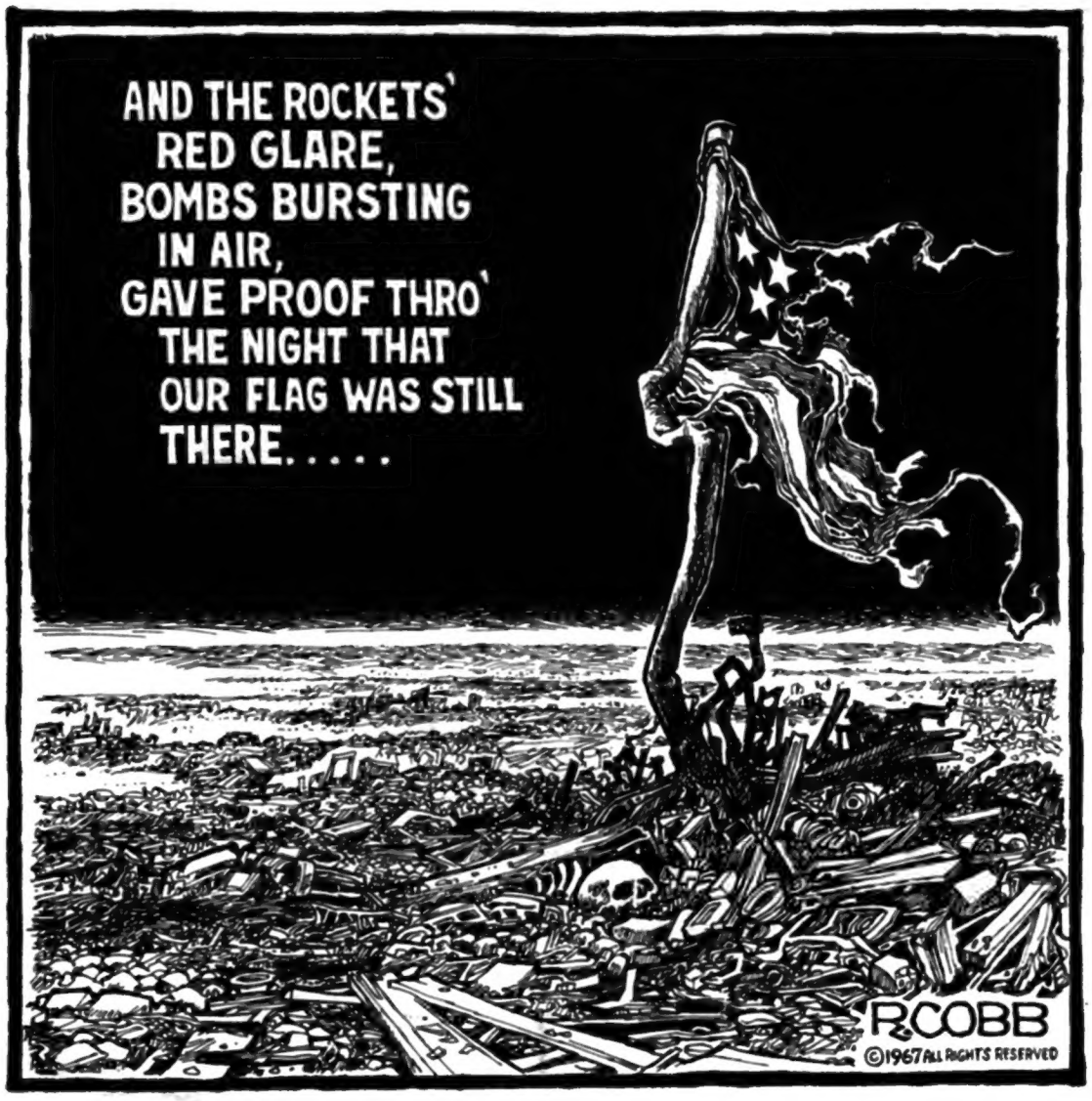
We'd like to run some letters next issue on non-business matters. Like COMIC COMMENTS. Why not drop us a few lines of comment/criticism on this issue or the current comics scene..?

Finally, the number following your name on your mailing label indicates the last issue you will receive on your sub. An "18" means this is the last.

Get your ticket to excitement now

St. Louis June 28-30

GATEWAY CON 2


AND THE ROCKETS' RED GLARE, BOMBS BURSTING IN AIR, GAVE PROOF THRO' THE NIGHT THAT OUR FLAG WAS STILL THERE.....
R. COBB
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A number of comic fans, myself included, are known to sympathize with what the press generally refers to as the hippie movement. I think that the proudest achievement of this sub-culture is the underground newspaper. Such papers across the nation--though varied in content--have one thing in common: an anti-establishment or pro-truth attitude. One such newspaper, the Los Angeles Free Press, has a print run of some 65,000 copies weekly. Of note to comic fans, though, are the editorial cartoons by one Ron Cobb which appear regularly in that newspaper. Cobb, to be very blunt, is one of the most outstanding editorial cartoonists of our time. The cartoon to the left is one of a collection of 30 which have been reprinted by the Sawyer Press ($2.00, Box 46-653, Los Angeles, Cal. 90046.) Unlike most, Ronn Cobb's cartoons do not reflect day-to-occurrances, but rather they are a reflection of the dangerous (almost fearsome) times in which we live. While they are not concerned with the latest developmens politically, they are a boldly etched reflection of the direction in which our society seems to be headed, and the hypocracies that have led it to the chopping block. The print run of this beautiful collection is limited to 5,000 copies. While my copy was not ordered through the publisher, I feel confident that fans who hurry will be able to get copies through them.

If you are the least bit concerned with the life that goes on around you, you'll find "MAH FELLOW AMERICANS" an irresistable collection of truth.

Larry Brody

UNDER THE UPAS TREE

"Leo Gorcey is God," said a friend--a psychology instructor at the University of Illinois--the other day. "I've been watching some old Bowery Boys flicks, and if Gorcey isn't God, he's J. Jonah Jameson as a boy."

"J. Jonah who?" I said.

"J. Jonah Jameson. You know, from Spider-Man."

"Spider-Man?"

My friend shook his head. "Spider-Man--also known as 'Spidey' or that 'little old web-slinger'--a modern American mythological creation who crawls on walls and battles physical manifestations of his own feelings of inadequacy," he said.

"Oh," I told him, "now I remember. I've seen that name in the TV listings. Some ultra-violent cartoon that's on Saturday Mornings, isn't it?" I looked at him. "How's that work, anyway? Does the guy turn into a Spider or something?"

"It, as you put it, is a comic book. He is the neurotic hero."

"You're putting me on," I said. "The only good comic is a Superman comic."

He smiled. "Superman?" he said.

"You know, with the cape--"

"What's that have to do with Leo Gorcey?" my friend asked.

Leo Gorcey.

Actually, I do know who J. Jonah Jameson is, and I've even read a couple of issues of Spider-Man, but I'll be damned if I know much more about Leo Gorcey than that he is not--and never has been--J. Jonah, although he just might be God.

Leo Gorcey.

His strength is the strength of just about one because he heart is far from pure, and his stance is the stance of the Three Stooges' Moe as a young punk. Leo Gorcey talking out of the side of his mouth and trying anything he can to make a buck or put a dent in Huntz Hall's Denny Dimwit (whatever happened to him?) shaped skull. Leo Gorcey with his finger in his pocket trying to convince the adult-type mobsters that he is tougher than all of them. Leo Gorcey looking up innocently at the interrogating cop. No, that's not my image of young J.J.J. Jonah was smarter than that--the archcapitalist. A successful Perry White.

So my psychologist friend watches old movies and reads new comic books and unites the two in a search for the symbolic, for the creation of a system to parallel the world's own. (If I knew Rick Weingroff, I'd introduce him to my friend--and then get out fast before the jargon started to fly.) There are probably quite a few college and post college readers of Marvel and its declining product who look for the same kind of thing.

I don't.

I want to escape. I read Green Lantern and Deadman and consider them just what I need, because there is both action and characterization, with the man remaining subordinate to the escapist plot. Comic books are not art, and they do not succeed when they attempt to comment on Great Issues. "Extremism," says the Watcher in FF 72, "may yet hurl your race into the maelstrom of total extinction." This not only doesn't move me, it doesn't even seem to belong. The phrase sticks out from the story, spoiling the unity of effect. (Yea, well look, even Aristotle wanted that; it isn't my creation, this unity jazz.) National succeeds when the plots are rousing and the characters are slightly--but only slightly--bugged by other things. Marvel succeeds when Lee's penchant for self-satirization comes to the fore and the reader can laugh at the way he's spending his time.

What's that have to do with Leo Gorcey?

Well, my friend is a Bowery Boys fan. He has somehow managed to get hold of thirteen early prints, and he shows them whenever his wife can find something that takes her out of the house. He does not, however, subscribe to numerous movie-buff publications, correspond with other devotees, or send telegrams to the studios asking them to revive the old gang. Is there a movie fandom? He doesn't know and wouldn't join if he did. He's the guy who first turned me on to comics but certainly isn't a member of our little clique either.

And, you see, he thinks I'm crazy.

"You're twenty-three years old," he says. "People pay you for what you write. What're you messing around for?"

He's asked me several times, and I've always answered with a shrug.

What am I messing around for? Schoenfeld sure doesn't pay.

Why am I even thinking about things like the lack of unity in FF 72?

People are dying in Vietnam and being beaten in campus demonstrations.

As a writer I'm supposed to be concerned with entertainment, truth and money--though not necessarily in that order.

As a Ph.D. candidate, I'm supposed to be concerned with literature and learning.

People have problems, and people cry, and I'm not only reading comic books I'm actually writing about them and almost worrying about them.

What does fandom do? For you, for me, for the comic industry?

All right, let's see. It takes up a lot of time that might otherwise be spent--creatively or uselessly depending upon how much of a social apathist you are. It gives us all a chance to communicate with other people who share our all too bewildering obsession with trivia. It gives many of us an oportunity to vent our creative ambitions. It enables us to feel a part of something that we for some reason enjoy, perhaps love.

But what does this mean? There's a world out there, a real one, and you can escape just so much. There's a lot of lousy things happening, and if you're the type there's a lot of things to start correcting. Why sit and try to correct comic books?

I was once offered a job at an ad agency, as a copywriter, the lowest of the low. "Why should I write about the Jolly Green Giant?" I asked someone who worked there. "What's writing about peas do for you?"

"Advertising is literature," he said calmly, "and I like to feel that I'm contributing to it, that I'm helping to uplift the form."

Most fans like to feel that they're helping to uplift the comic book form.

"But," the advertising writer continued," if I could really write--well, I wouldn't be here."

Does this mean that most fans are incapable of contributing to anything better?

And how do you contribute if all you are is a fan?

The answer is easy--you don't stay one. For many comic fans fandom has a practical, worldly purpose as a stepping stone to becoming pro, a place where the mechanics of the business are learned and a few--so few--contacts are made. What fandom really is is a kind of proving ground for the pros. The real function of fandom is as a minor league, sending its stars up to where the game is really played.

So if you want to play the comics game, this is the place for you. It isn't necessary, but it helps, just ask Big Roy T.

If you want to play.

Meanwhile, back in the jungles, draftees are dying, and in the jungles called the city, Negroes, Puerto Ricans, and Mexicans are starving. And killing and dying, too. Rats jump on dinner tables, crime rates soar. The soldiers read comics (no, not the Viet Cong), and so do the poor. Maybe they laugh or cheer Magneto on.

What good does it do them?

Comics are escape, fandom an oportunity to attain status in an artificial peer group. There's a world out there, all right, and things like comic books and comic fanzines and conventions are more a part of it than they seem. Art makes life bearable, somebody once said. I write poetry, and it appears in some esoteric little publication read by less people than see the amateur Gosh Wow! I write fiction, and the audience is a little biger. And people are given pleasure, or if not pleasure at least a respite from the daily wears of the world. Art makes life bearable whether it be Catch-22 or "Donald Duck," "Paris Review" or "Star-Studded Comics." When you read you lose a little of what's been on your back and gain something else, some kind of wonder, perhaps even truth.

The fact of comics seems like nothing compared to the fact called starvation. But I'm thirty bucks overdrawn with no money in sight, and the reading or writing of comics and fanzines does make me feel better about the whole thing. For awhile I can forget.

The fact of fandom is indeed nothing when compared to the face of war. But for the slum kid whose teachers want only to be transfered-out, fandom offers an opportunity for acceptance into some part of society, a chance to be a man, to contribute and be recognized on merit alone.

As for all you white, middle-class liberals from ages thirteen to forty-three, you guys who're trying to figure out the categories any Alley Poll should have and/or how well Captain America will do in his own magazine, you guys reading this without knowing why, well, you'll just have to take a break and hunch up and think of your own not-quite-logical rationalizations.

And when you do, please let me know what you've got--

I'm still feeling guilty as hell.

IN

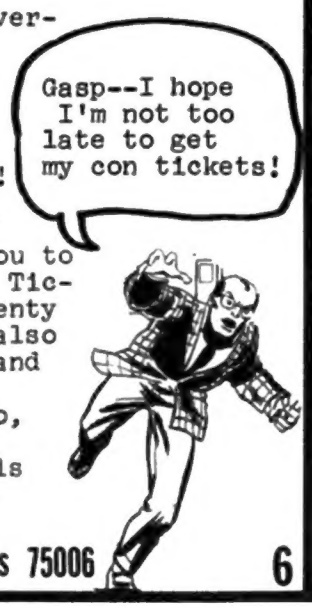
1968

The big event in fandom will be THE SOUTHWESTERNCON 1968! The Con will be held on June 21, 22, and 23 at the Hotel Southland in the heart of downtown Dallas, and we're expecting well over 100 fans to attend, as well as several pros. There'll be many dealers on hand with many thousands of comics (old and new), pulps, BLBs, etc. for sale and trade--a collector's paradise! There'll be auctions, art displays, door prizes, and a panel discusion in which YOU can participate! There'll be many of fandom's leading fans present, including Buddy Saunders, Tom Reamy, Howard ("The Shadow") Waldrop, Howard Keltner, Kent Russell, and many many others! And on top of this, we have a fantastic lineup of movies, offering something for everyone. Just look at this lineup...

CAPTAIN MARVEL--the complete 12 chapter serial, acknowledged by film fans as the best super hero serial ever made.

FLASH GORDON--A feature-length film version from the first F.G. serial of 1936, starring Buster Crabbe.

PLUS--King Kong, Tarzan of the Apes (starring Elmo Lincoln), Mighty Joe Young, Thief of Bagdad, & many more!!



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So, with all this planned, we urge you to get your tickets/dealers tables now! Tickets are a mere $2.50 and we have plenty of large dealer's tables available, also at $2.50 each. We have many unusual and exciting events in our schedule, so many we can't list them all here!--so, for more info, write to the address below and we'll flood you with details on the SOUTHWESTERNCON, the event in fandom.

Larry Herndon, 1830 Highland, Carrollton, Texas 75006

Announcing...STAR-STUDDED COMICS #12--Now Available!

SWOOPING FROM THE SKY LIKE A SPECTRE FROM LIMBO, XAL-KOR FLASHES UPON THE SCENE
YOU BOTH HAVE DONE A GOOD JOB, AND YOUR QUEEN IS VERY WELL PLEASED! YOU MAY GO NOW

Voted fandom's top strip/fiction zine, STAR-STUDDED COMICS returns with its biggest blockbuster to date: a book-length comic novel by Grass Green, Richard Buckler and Landon Chesney of..

XAL KOR
The HUMAN CAT

With the full book, Grass and his 'crew' pull out all the stops to give fandom the greatest action epic ever! Also in #12 is a complete rundown on THE SOUTHWSTERNCON in Houston, with pics of many who attended--a 5-page in-deepth review! All offset with full color covers, SSC is mailed flat to insure delivery in mint condition, and #12 is ready to mail now. Single issues are still 50¢, and $2 will buy you a 4-issue subscription. For the best in super-hero adventure and general interest articles, send for SSC now. From... Larry Herndon, 1830 Highland, Carrollton, Texas. 75006.

NOTE: Issue #13 of SSC is in the final stages of preparation and will be available soon; featuring the talents of Alan Hutchinson, Richard Buckler, Al Weiss, and many others, we suggest you place your advance order now, so as not to miss this outstanding issue.

fanzine index

John McGeehan

****
Fanzines should be sent to John McGeehan, 405 East 5th Street, Santa Ana, California. 92701. Ratings are as follows:
5. A fanzine every fan should own--up with the best.
4. Zines worth collecting, but not of the exceptional quality displayed by zines rating 5s.
3. An average zine--not bad, but not exceptional. For buying after 5s and 4s.
2. Having little material worth reading.
1. For friends, contributors and parents only.
****

COMICS UNLIMITED #1--Sept 25, 30(1)pages, Dan Merkur, 26 Whitmore Ave; Toronto, 10, Ontario Canada. Mimeo. $1. Material rates a 4, but too few pages for the $1. price.

ADZINE #3--Nov 16, 4(1)pgs, Jim Dee, Box 1245, San Luis, Obispo, Calif. 93401. Ditto, 5(10), 3.

C.B.S. JOURNAL #3--Nov 15, 12pgs, Jo Hickman, Box 785, Tulia, Tex. 79008. Ditto, 25(10), 1.

CONCUSSION #3--Nov 6, 46(1)pgs, Mike Robertson, Route #1 Box 95, Maple Valley, Wash. 98038. Mimeo 25(5), 3.

DOLFIN COMICS #1--Nov 28, 44pgs, Gary Acord, 1119 No. Clinton, Dallas, Tex. 75208. Ama strips, litho, 60(0), 4. Last issue for a good while, anyway.

ERB-dom #22--Nov 18, 20 pages, Camile Cazessus Jr; Box 550, Evergreen, Colo. 80439. ERBurroughs zine, Litho, 50(0), 5.

FANDOM SPEAKS #2--Nov 13--14pgs, Mike Redman, RR #2 Box 172 A, Plainfield, Ind. 46168. Ditto, 10(10), 3.

GRAPHIC SHOWCASE #1--Nov 27, 64pgs, CCAS Publications, Box 8957, Richmond, Va. 23225. Litho, $1.25(0), 4. Ama Strips here.

GRAPHIC STORY MAGAZINE #8 (formerly FANTASY ILLUSTRATED)--Nov 27, 40 pgs, Bill Spicer, 4878 Granada St; Los Angeles, Cal. 90042. Litho, 75(0), 5. This is fandom's best zine--you should buy it regularly.

GRIDLEY WAVE #24--Nov 8, 4pgs. Free to members of the Burrough's Bibliophiles. To join, send $2 to secretary Rita Coriell, 6657 Locust, Kansas City, Mo. 64131. 5.

K-ALPHA #37--Nov 18, 90(7)pgs, Don & Maggie Thompson, 8786 Hendricks Rd; Mentor, Ohio 44060. Ditto/Mimeo/ Litho, membership required, 5.

MAD WORLD OF MARVELDOM, THE #1--Nov 29, 6(1)pgs, Greg Kishel, 311 8½ St So; Virginia, Minn. 55792. Litho, 15(10), 3.

NEW FANGLES #5--Nov 14, 2pgs, Don & Maggie Thompson, 8786 Hendricks Rd; Mentor, Ohio 44060. 10¢ only, 5. Features principally fan news with a bit of pro news.

OPINIONS & OPOSITION #4--Nov 28, 26pgs, Vander Eynden, 1552 Lorretta Ave; Columbus, Ohio. 43211. Ditto, 25(10), 3.

PANELOLOGIST, THE #5--Nov 18, 4pgs, Jerry Bails, Box 7499, North End Station, Detroit, Mich. 48202. Litho, 8 for $1., 5. Contains basically indexes to comics.

ROCKET'S BLAST/COMICOLLECTOR #54--Nov 9, 52pgs, Gordon Love, 9875 SW 212 St; Miami, Fla. 33157. Adzine, 60¢,5.

STAR-STUDDED COMICS #12--Nov 17, 36pgs, Larry Herndon, 1830 Highland, Carrollton, Texas 75006. Ama strips, Litho, 50(0), 5.

SYMBOL, THE #10--Nov 4, 32(2)pgs, Lynn Woolley, 1609 So. 35th St; Temple, Tex. 76501, Ditto, 35(0), 3.

BOMBSHELL AMA-ZINE #9--Dec 20, 48(1)pgs, Tony Rutherford, 1046 Jackson Ave; Huntington, WVA. 25704. Ditto, 40(10), 3. Ama strips and a few articles.

COMIC CANADA #1--Dec 20, 24pgs, Terry Edwards, 471½ King Street East; Apt 9, Hamilton, Ontario, Canada. Mimeo, 35(10), 3.

COMIC CLUB NEWS #10--Dec 27, 24 pgs, Gabe Eisenstein, 1753 Rosemary Rd; Highland Park, Ill. 60035. Ditto, 20(10), 3. Reproduction could be much better.

COMIC COMMENTS #16--Dec 15, 8(1)pgs, Gary Brown, USF # 1700, University of So. Fla, Tampa, Fla. Litho, 10(5), 4. Mostly letters here--but watch future issues for a brilliant essay by Bob Schoenfeld on censorship.

CONCUSSION #4--Dec 26, 50(1)pgs, Mike Robertson, Route #1 Box 95, Maple Valley, Wash. 98038. Mimeo 25(5), 3.

EPIX #3--Dec 9, 4pgs, Derrill Rothermich, RA16991777, 3rd Enlisted Student Bttry; Fort Blis, Tex. 79916. Litho, 10¢. Consists principally of letters--could be better with short articles and less talk on the Adventure Heroes Club. 3.

K-Alpha #38--Dec 20, 146(8)pgs plus 22pgs of inserts, Don & Maggie Thompson, 8786 Hendricks Rd; Mentor, Ohio. 44060. Membership required, 5.

OTDB 16--Dec 12, 16pgs, better late than never.

SUPERZINE #3--Dec ?, 10pgs, Brian Bjorgen, 4214 20th Ave So; Minneapolis, Minn. 55407. Litho, 25(?). The material is average, but the price is too high.

BRONZE SHADOWS #12--Dec 5, 20pgs, Fred Cook, 7511 Erie St; Sylvania, Ohio 43650. Xerox, 35(10), 5 to fans of the old pulps.

FANTAPHILE JOURNAL, THE #3--Dec 5, 36(3)pgs, Dennis Howard, 995 Swannanoa Ave; Asheville, NC. 28806. Mimeo, 35(10), features stuff on comics, horror, sf, Burroughs and other fields--none of which is anything special.

BOMBSHELL AMA-ZINE #11--Jan 17, 50pgs, Tony Rutherford, 1056 Jackson Ave; Huntington, WVA. 25704. Ditto, 40(10) ama strips primarily, 3.

CIRCLE OF VALOR #1--Jan 2, 28pgs, Craig Miller, 9115 Beverlywood St; Los Angeles, Cal. 90034. Litho, 20(10), 3.

COMIC BLASTS, THE #5--Jan 10, 24pgs, Ralph Falcone, 801 Lombard Ave; Racine, Wisc. 53402. Dito, 25(10),2.

COMIC VENDOR, THE #5 was listed in OTDB 15 with a 4 because, even though it was perhaps superior to past issues, this issue does not stand up to comparison of other 5-rating zines and that is what makes the distinction.

GUTS #2--Jan 11, 38pgs, Robert Gluckson, 10349 Monte Mar Drive, Los Angeles, Cal. 90064. Ditto, 25(10), 3.

HEROES HANGOUT #7 & VOICE OF COMICDOM #9--Jan 25, 4pgs each, Rudy Franke, 3413 Mount St. Helena Dr; 95127. Litho, 25¢, 4. Short bits and pieces of strips, articles and gab. Its looking better every time, though.

ILLUSTRATED WORLDS #1--Jan 22, 18(3)pgs, Jim Shull, 4546 Fulton Ave; Sherman Oaks, Cal. 91403. Mimeo, 25 (10), 2.

INTRIGUE #3--Jan 6, 32(1)pgs, Rich Buckler, 14229 Darcy, Detroit, Mich. 48223. Ama strip, Ditto, 35(10),4.

K-ALPHA #39--Jan 7, 100(9)pgs, Fred Patten, 1704-B So. Flower St; Santa Ana, Cal. 92707. Ditto/Mimeo/Litho, membership required, 5.

MARVEL MIRROR #2 (formerly THE MAD WORLD OF MARVELDOM) Jan 15, 4pgs, Greg Kishel, 311-8½ St So; Virgina, Minn. 55792. Litho, 15(10), 3.

MUSEUM #2--Jan 22, 22pgs, Chuck Robinson, Route 1, Box 1030, Charles, WVA. 25312. Ditto, 25(10), 2.

NEW FANGLES #6--Jan 20, 2pgs, Don & Maggie Thompson, 8786 Hendricks Rd; Mentor, Ohio 44060. Mimeo, 10¢, 5.

QUANTUM #3--Jan 2, 38(1)pgs, Steve Carlberg, Box 37, Nicoma Park, Okla. 73066. Multilith, 35(5), 3.

ROCKET'S BLAST/COMICOLLECTOR #55--Jan 23, 52pgs, Gordon Love, 9875 SW 212 St; Miami, Fla. 33157. Litho, advertisments, 60¢, 5.

SPIDEY FAN #5--Jan 29, 14pgs, Wally Conger, Route 1, Box 450-A, Arroyo Grande, Cal. 93420. Mimeo, 25(10), 3.

VALIANT #1--Jan 20, 4pgs, Rick Nelson, 311 E. Sunset Dr; Bellingham, Wash. 98225. 3pgs of ama strips and one of text fiction. Litho, 20(?), 2.

YANCY STREET GAZETTE #14--Dec 29, 10pgs, Jan Bertholf, 7410 Annanwood Ct; Annandale, VA. 22003. Litho, 25(0), 3.

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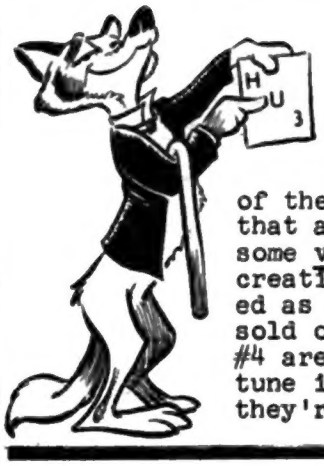

heroes UNLIMITED

HEROES UNLIMITED is the first fanzine to come out of Ireland. As such it is in the unique position of offering fans material on many of the interesting comic books/strips that appear in Britain. It also carries some very fine material on American creations. * Issue #2, for which I acted as American distributor, has been sold out. However, copies of both #3 and #4 are now available. If you'd like to tune in and expand your interests too, they're only 50¢ to Bob Schoenfeld NOW!

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COST is only $1.00 sent flat. Offset throughout, wrap-around binding. SEND TO: Bob Schoenfeld, 9516 Minerva, St. Louis, Mo. 63114.

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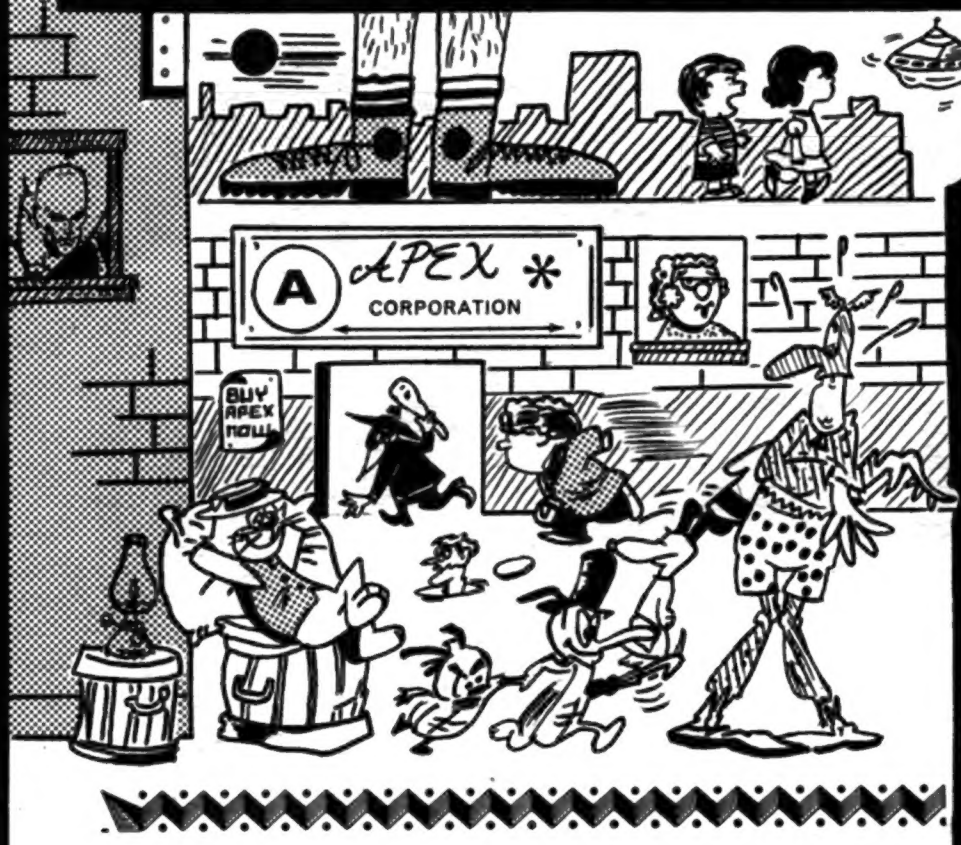

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THE COLLECTOR #8 is now ready for mailing, and it features: a front cover Hulk fight scene drawn by Terry Stroud; a back cover featuring a host of Golden Age heroes drawn by Mike Masterson; "Ye Olde Editorial-1968" by the editor; "Four Verses on an Unknown Man", a poem to Marvel's new Capt. Marvel written by Fran Shusterich; "Kirby's Cousins", a pictorial tribute to Jack Kirby, illustrated by a great new amatuer artist; a full page repro of the 1943 Phantom serial poster; "The Fall Of The Fantastic Four?" written by Ron Liberman & illustrated by Bill Wilson; "The Collectors", a fantasticly different science fiction strip written & illustrated by Paul Legrazie, Jr.; ads galore (including an English advertiser who is offering those rare English Marvels); "Late Notes And Oddities" by Bill Wilson & oddity-finders Mark Dillman and Nicholas LaBozzetta; and last, but not least (?), "Crime-fighter" by Mark Dillman! All in all, a truly great issue. (And for only 25¢ per copy, sent flat, how can you go wrong?) For back issue prices & other information, send an s.a.e. to the address listed below.

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Your ticket to excitement...

In 1966 the Gateway Comic Art Collectors of St. Louis co-sponsored GATEWAY CON I as our city's first comicon. Some 80 fans registered at that first very successful con. While there was no con held in 1967, plans had already gone into effect to make the 2nd Gateway Con even bigger and better than the first! We've worked hard toward that goan for a year now and we feel we've lined up a program that will be enjoyed by ALL fans.

Discussions: One of the highlights to the three-day con will be a large panel discussion with some of fandom's most well-known personalities participating. You'll meet fans like Glen Johnson, Ed Aprill, Alan Hanley, Derrill Rothermich, Gary Brown, Larry Brody and others. This discussion will be open to participation from all attendees.

Displays: We will have huge displays of old, rare comic books and strips plus numerous foreign comics, original art and posters. The walls of the convention suite will be lined with art and several pieces will be given away as a door prize.

Films: Movies are a popular part of cons and we have some exceptional features such as the first Flash Gordon serial starring Buster Crabbe in a feature length edition! We also have the silent SF classic "Metropolis" and two English editions of Mexican films featuring the popular hero of that country--Samson!

Banquet: The true high point of the con will be our Guest of Honor banquet on Saturday night. Roy Thomas, fan-turned-pro will be the featured speaker, though he will also be present for the entire con. In addition, the Gateway Club is throwing an open-door party on Friday night with free refreshments. We look forward to meeting YOU!

Dealers: Fans from all parts of the country will be present with thousands upon thousands of comics, BLBs, strips, pop-ups, hard-backs and who knows what for sale. Tables are only $3 to dealers. If you've had trouble finding something, it will probably be here. And if you've some material you'd like to sell, let us know...

The date for Gateway Con II is June 28-30 1968. If you like, come early and help us set things up! We've got a beautiful hotel, fully air conditioned and excellent rooms. Rates are moderate, too. But, if you'd like more information, write: Robert Schoenfeld, 9516 Minerva Ave., St. Louis, Mo. 63114. Bob will send you free of charge a 10 page, offset progress report with many more details on all the activities of Gateway Con II. In addition to program, it contains a rundown on the hotel, the guest of honor, the movies, the banquet...plus some very fine artwork.

Movies Drawing On Comic Strips

By NORMAN GOLDENSTEIN
Associated Press Writer

The movie industry, with an unquenchable thirst for source material, has turned its lenses once again to the popular comic strip.

Every movie fan worth his price of admission—and over 30—surely recalls when Blondie and Dagwood (remember Penny Singleton and Arthur Lake?) brought the Bumstead family to the big screen in a series of films running through the late 1940s.

Then there were the old RKO-radio features, "Dick Tracy Meets Gruesome," "Dick Tracy Versus Cueball," and others. How about "Superman and the Mole Man," 1951? Of course, there is the old Batman serials which Columbia put together for a three-hour plus camp comeback a couple of years ago.

The latest entries which seem to emphasize the strip more than theh comic go by the name "Barbarella," for release next spring, "Diabolik" and "Modesty Blaise." Although these were bred in Europe instead of Dogpatch or Gotham City, the source still is the comic strip.

"Barbarella," which its Paramount producers tag an "adult illustrated feature," stars Jane Fonda as Our Heroine, romping scantily clad if clad at all through outer space as a futuristic female James Bond in the year 40,000, vanquishing evil robots and monsters and rewarding her male helpers by teaching them the art of love — earth style. Roger Vadim, her husband director of the fantasy describes it as an erotic Alice in Wonderland. It is based on a French cmic strip by Jean-Claude Forest, made popular by the socalled gest generation of Europe, which picked it up as a satire on contemporary society.

John Phillip Law, known to American movie audiences as the young lover in "The Russians Are Coming" plays Barbarella's guardian angel, Pyger —complete with eight-foot wings.

Law is the hero of another comic strip-based film, "Diabolik," in which he is the death-defying blackcaped thief who helps the weak and defenseless with the aid of his trusty—and sexy-companion, Marisa Mell.

Again, the film version of the originally Italian comic strip stresses superhero and sex. In a scene in Diabolik's futuristic underground bachelor pad our hero and his romantic companion. . .well, romance. . .under a blanket of $10,000 bills.

Last year's "Modesty Blaise," also based on an adult comic strip, this one British, starred Monica Vitti as a fantastic female superspy—with op art color touches by director Joseph Losey.

The CBS Theatrical Film Division has in the works a feature-length animated film, "A Boy Named Charles Brown," based on the "Peanuts" comic strip, which already has served as source material for an off-Broadway stage show.

The comic strip, of course, is almost a natural for the movie medium, as anyone who has ever flipped the pages of a comic strip in book form well knows. Movies were in fact conceived as a series of related pictures, of which the cartoon strip is the simplest form. The original movieolas were simply a succession of drawings or photographs in story form.

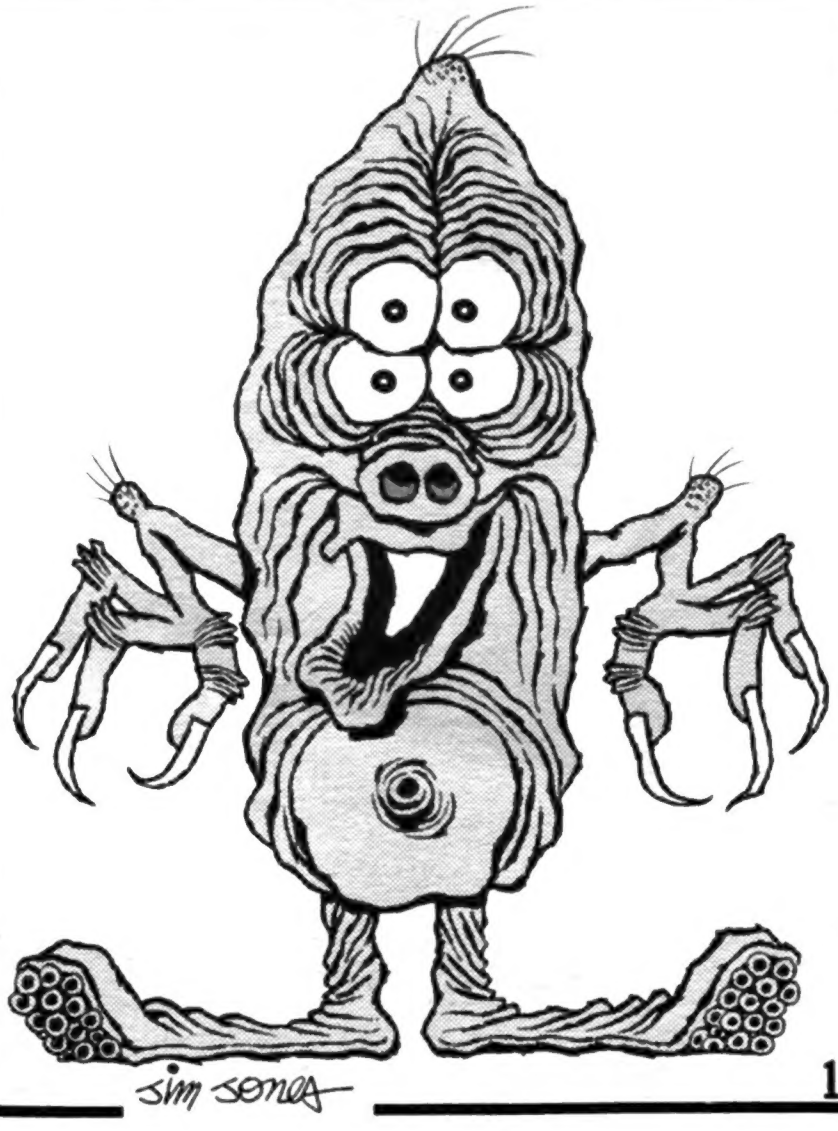
A comic strip, very often, has film visuals virtually set by its panel treatment, and often implies camera angles and lighting.

The current film versions, then, are not a new trend and reflect again, as they did during the World War II period, the needs of a troubled society seeking the far-out, the pure escapism of the comic strip hero world in which we all don the mental cape of fantasy.

JOHN PHILLIP LAW plays Pyger in the movie version of the comic strip, "Barbarella."

A PANEL from "Barbarella," a French comic strip, which was printed with English in the balloons in "Evergreen" magazine and in a book published in the United States.

NEWS FRONTS



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